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P A P E R S

I N

P O L I T E A R T S.

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## P O L I T E A R T S.

THE well known disadvantages that Paintings in Oil lie under, have rendered the discovery of some other Vehicle an object of attentive enquiry among the learned; and dissertations have been written on the subject, by various Authors, as Count Caylus, Muntz, &c. &c.

Wax has been universally considered as the most likely substance to supply the place of the Oil, and most of the writers have recommended the uniting it, with Alkaline Salts, into a kind of Soap for that purpose; the impro-

G 4 priety

priety of such a measure, is evident to any one, in the least acquainted with the properties of those Salts.

The method made use of by Miss Greenland, provides against all those inconveniences, and the brilliancy of the colours in the Picture painted by her, and exhibited to the Society, fully justifies the opinion, that the Art of Painting in Wax as described in the following letter and account, highly merited the reward of a Gold Pallet, voted to Miss Greenland on this occasion,

S I R,

S I R,

I Was extremely fortunate, when at Florence the summer before last, in the acquaintance of an *Amateur* of painting, who procured me the satisfaction of seeing some paintings in the ancient Grecian style, executed by Signora Parenti, a professor at that place, who received her instructions from a Jesuit, at Pavia, the person who made the farthest discoveries in that Art. My friend, knowing I was fond of painting, very politely informed me what were the materials the Paintress used, but could not tell me the proportions of the composition ; however, from my anxiety to succeed in such an acquisition, I made various experiments, and at last obtained such a sufficient knowledge of the quantities of the different ingre-

ingredients, as to begin and finish a Picture, which I shall be happy to lay before the Society for their inspection.

As I must ever consider myself greatly indebted to the Society, for the many honours received from them; should you approve of the discovery being mentioned to the Society, and they think it worthy their attention, I shall be extremely happy in giving them a particular account of the manner in which I accomplished my undertaking.

I am, Sir,

Your much obliged

and obedient humble servant,

EMMA JANE GREENLAND,

Nov. 14, 1786.

Mr MORE.

T H E

THE ANCIENT GRECIAN  
METHOD OF PAINTING.

TAKE an ounce of white Wax, and the same weight of Gum Mastick in Lachrymæ, that is, as it comes from the tree, which must be reduced to a coarse powder. Put the Wax in a glazed earthen vessel, over a very slow fire, and when it is quite dissolved, strew in the Mastick, a little at a time, stirring the Wax continually, until the whole quantity of Gum is perfectly melted and incorporated; then throw the paste into cold water, and when it is hard, take it out of the water, wipe it dry, and beat it in one of Mr Wedgwood's mortars, observing to pound it at first in a linen cloth to absorb some drops of water that will remain in the paste, and would prevent the possibility

lity of reducing it to a powder, which must be so fine as to pass through a thick gauze. It should be pounded in a cold place and but a little while at a time, as after long beating, the friction will in a degree soften the Wax and Gum, and instead of their becoming a powder they will return to a paste.

Make some strong Gum Arabick water, and when you paint, take a little of the powder, some colour, and mix them together with the Gum-water. Light colours require but a small quantity of the powder, but more of it must be put in proportion to the body and darkness of the colours ; and to black, there should be almost as much of the powder as colour.

Having mixed the colours, and no more than can be used before they grow dry, paint with fair water, as is practised

tised in painting with water colours, a ground on the wood being first painted of some proper colour prepared in the same manner as is described for the picture ; Walnut-tree, and Oak are the sorts of wood commonly made use of in Italy for this purpose. The painting should be very highly finished, otherwise, when varnished, the Tints will not appear united.

When the painting is quite dry, with rather a hard brush, passing it one way, varnish it with white Wax, which is put into an earthen vessel, and kept melted over a very slow fire till the picture is varnished, taking great care the Wax does not boil. Afterwards hold the Picture before a fire, near enough to melt the Wax, but not make it run ; and when the varnish is entirely cold and hard,

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hard, rub it gently with a linen cloth. Should the varnish blister, warm the Picture again very slowly, and the bubbles will subside.

When the Picture is dirty, it need only be washed with cold water.

## POLITE ARTS. 111

*In the Year 1783, The Society, considering the Education of Youth, a Matter of the utmost Importance, and reflecting on the great Length of Time usually employed in the Study of Languages, offered the following Premiums;*

### TO THE MASTERS OF ACADEMIES OR SCHOOLS.

#### TEACHING LANGUAGES.

Whereas it has been observed that the living Languages, or Languages spoken in Schools, are much sooner acquired than the dead Languages, which are only taught grammatically.

The Society, desirous to improve the present mode of Education, hereby offers the Gold Medal to the Master of any Academy, or School for boys, situated within, or

or not more than thirty miles distant from London, who shall within three years, from the date of this advertisement, teach the greatest number of Scholars, not less than four, to write, and to speak Latin, in common conversation, correctly and fluently.

Also the Gold Medal, for teaching in the like manner, each of the following Languages, viz. the German, the Spanish and the Italian, being commercial Languages, not usually taught at Schools in England.

The Masters who propose being Candidates for the above Premiums, are to send notice of their intention to claim them, to the Society, at their house in the Adelphi, on or before the second Tuesday in November 1786; soon after which, the Society will appoint a day for examining

ing the young gentlemen, and for adjudging the said claims.

And in order to encourage assiduity in the scholars, whose masters apply for the above premiums, the Society will give to the greatest proficient in each of the said Languages, the Silver Medal.

*On the 19th of December 1786, the Time appointed for adjudging the Claim; Dr. Egan attended the Committee, having with him five Pupils whose Names were*

Master Richard Burleigh, aged 15 years.

John Wilson,	11
Thomas Thomason,	12
George Wm. M <sup>c</sup> . Donald	12
John Redcross,	15

*These Pupils were examined by the Committee, and having each of them seperately made a Translation of a Paper written for the*

H purpose,

*purpose, and answered satisfactorily in Latin, such Questions as were asked them.*

*The Gold Medal, being the Premium offered, was adjudged to Dr. Egan—A Silver Medal gilt, to Master Richard Burleigh, and a Silver Medal, to each of the other young Gentlemen who had given the fullest satisfaction through the whole of their Examination.*

*Some Time after the Adjudication of the Premiums, the Society received the following Letter from Dr. Egan, which as it contains useful information, of his improved method of teaching Latin, and will tend to promote the design of the Society, in the proposing those Premiums, is judged proper to be here inserted.*

*Royal*

*Royal Park Academy, Greenwich, March 21, 1787.*

DEAR SIR,

MY Pupils have frequently entreated that I would convey their grateful thanks to your honourable Society for the testimony borne to their improvement and progress in learning the Latin language; I thought I ought not to resist so becoming a request. Their examination before the Committee of Polite Arts, had already done credit to their heads; and the sense they entertain of the liberal and generous proceedings of the Society, is a proof that their hearts are susceptible of the most amiable feelings. Let me then beg of you, Sir, to gratify their earnest desires, by requesting the Society to accept their thanks, for the marks of approbation they have received; and assurances that these marks shall operate

with them, as additional incitements to persevere in the pursuits of literature.

To the thanks of my boys, suffer me to add my own acknowledgment for the opportunity the Committee afforded the young Gentlemen in the length and strictness of their examination, of doing credit to themselves, by the proofs that such an examination produced, of the rapid advancement they had made in their studies, at so early an age. The laudable zeal which prompted the Society, to propose Medals for the improvement of education, has established this truth — That youth may be completed, in a classical education, in one half of the time usually devoted to it. And that by consequence they may have greater leisure to improve themselves in other branches of knowledge, to the benefit of themselves and advantage of the Publick. Fully persuaded

suaded of this truth, I entered into the designs of the Society, and the young gentlemen I had the honour of presenting to the Committee, have proved that I was not too sanguine; for it appeared to all the members present, when my boys were examined, that exclusive of the fluency with which they conversed in Latin, they had acquired an amazingly extensive acquaintance with Greek and Latin authors; and this acquaintance would have appeared more surprising, had they been examined as to their knowledge of English and French: But these living languages were not within the plan or design of the Society. All this they have performed with ease to themselves; for it is my object, to divest instruction of all harshness which strikes terror into young minds, and retards, rather than promotes the progress of pupils. I endeavour to make study rather an amuse-

ment than a toil; to render the hours of recreation subservient to my views of forwarding the classical part of their education, by inducing them to a habit of speaking Latin readily and accurately: For this end, boys of a certain standing are prohibited the speaking any language but Latin or French, and a Signum or Mark, is circulated for the purpose of checking barbarisms and solecisms. When the boy who has this Mark, hears a school-fellow utter a word ungrammatically, he passes the Mark to him, which is called for three times every day; and he who has had it most frequently, in the interval of those periods, is fined in a small sum. To avoid this penalty, they pay great attention to the choice and arrangement of their words, the construction of their phrases, and the stile, purity, and elegance of their diction. When they find themselves at a loss for proper expressions, they

they consult a dictionary, or apply to a master for assistance; and thus by degrees they acquire a proper mode of speaking; to which the daily versions they make from Latin into English, and from English into Latin, together with the observations they are taught to make on the stile of the best authors, do not a little contribute. To the Society I need not point out the happy effects of such a method diligently followed—With their penetration, they must quickly perceive that a considerable saving of time and expense, must be enumerated amongst its many good consequences, and that the more generally it is adopted through the nation, the greater will be the benefits resulting from it to society.

Should I be the humble instrument, in the hands of providence, and under the auspices of the Society, of demon-

strating the practicability of such an improvement, and causing it to be generally adopted; the happiness which it would secure to the young learner, the satisfaction to his parents, and the advantage to the community at large, would be to me, the most desired, the most grateful reward of my labour. At all events, I will unremittingly, while God allows me strength, pursue that plan, which has been approved by the suffrages, and honoured by the applause of the Society; and I will exert my abilities, to encourage others by my precept as well as example, to make choice of a system which promises considerable benefits to the publick.

Having taken the liberty of requesting that you would lay before the Society my own acknowledgement and that of my boys; suffer me now, Sir, to express my  
sincere

sincere thanks to you, for the polite terms in which you intimated to me the resolution of the Society, confirming the vote of their Committee, in approbation of my endeavours, for the improvement of the system now in use. I have also to thank you, Sir, for the justice done my boys, both by the very distinct and emphatical manner in which you read their translations to the Committee, and the precision with which you took down their answers to the various questions proposed to them by the Committee;

I am,

with profound respect

and great personal regard,

Dear Sir,

your most obedient

and most obliged servant,

Mr MORE,

JAMES EGAN.

I N

IN the fourth Volume of these Transactions, page 129, a short history is given of Mr. Grenville's contrivance for teaching blind persons arithmetic, to which is added a full description and print of the Machine; and this Year 1786, the Society received from Mr. Griffith James Cheese, a Machine for teaching blind persons Music, which on examination by some celebrated professors, was declared to be more simple than those hitherto made use of for that intent, has more characters, and therefore more copious; and the cushion is so small as to be portable; whereas the instruments in common use for the purpose, are so large as to prevent their being commodiously carried from one place to another, and as by combining several of

of these Machines, the greatest works in Music may be compleatly written.

It may not be unsatisfactory to the reader to be informed of Mr. Grenville's opinion of the contrivance, who being present at the Committee, declared he could not draw out an organ part from the score of a full chorus, unless all the parts were written on such a Machine, and it would be the highest delight to every blind musical person to have one of Handel's chorusses, written in score, on one of these Machines, as it would quite astonish him to know how the parts are disposed; without which he can have no idea of the contrivance of the parts, and consequently is deprived of the greatest pleasure music can afford him.

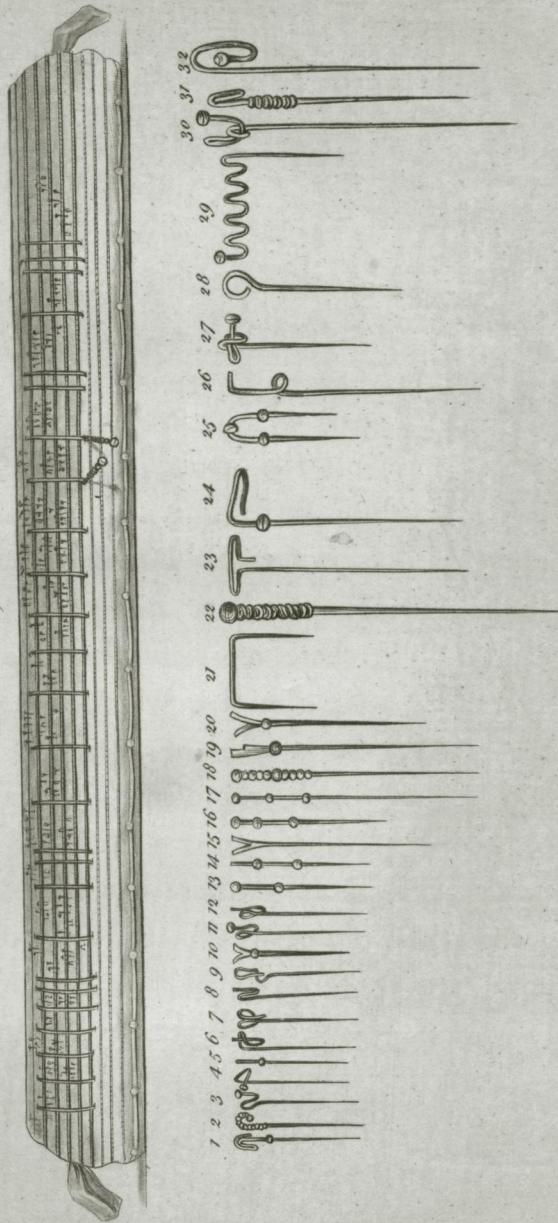
In

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In consequence of these informations, the Society voted their Gold Medal to Mr. Cheese, on condition that he left a compleat Machine, and a proper description with them, for the inspection of the public. The Machine is now reserved in the Repository of the Society, and the following is the description of it, as given by the inventor,

*A*

*M'r Chees's Machine for teaching Blind Persons Music.*



*A Description of Mr. CHEESE's MACHINE for TEACHING MUSIC to People deprived of Sight, and to enable them to preserve their Compositions, in the act of Composing, without the assistance of a copyist.*

THAT part of the Machine which represents the book, or paper, is a small cushion stuffed, on a little frame; along which, is sewed a number of pack-thread strings at equal distances from each other; these represent the lines in a music book; the five which compose the stave, are made of large twine, and those which represent the ledger or occasional lines, drawn through the heads of the notes, where the music exceeds the compass of the established stave, are made of small twine, and are on

on this Machine of the same length as the others.

If the practitioner only wishes to write Harpsichord Music, his cushion may be what length he pleases, and about five or six inches wide ; the strings must be sewed in the following order ; beginning with the first or lowest, near the edge of the cushion ; four small ones, which correspond with the notes in the base of the instrument ff, rr, cc, ee : Next five large ones, for the stave which correspond with the lines in the book, or notes in the instrument, g, b, d, f, r, one small one, which represents the occasional line between the base and treble, or middle c ; five large ones for the treble stave, which make the notes e, g, b, d, f ; three small ones, which represents the ledger lines when the music goes in alt. These provide for the note a, in alt, c, in alt, and e, in

in alt, in the space above which, next the edge of the cushion, the f, in alt is wrote, when it is wanting, which compleats the compass of the instrument.

Those who only sing or play on single instruments, such as Violins, &c. should have their cushions not above half the width of those before-mentioned, upon which there should be but one stave, and that in the following order :

Two small lines at bottom, five large ones in the middle, and three small ones at top, neither of the outside lines of these small cushions should be fewed close to the edge, as there are notes supposed above and below; at either end of these small cushions, there should be a small wire staple, in order that any number of them may be combined together at pleasure, by running a rod through the staples;

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staples ; this will enable the practitioner to write what musicians call, SCORE, in any number of parts he pleases, and by this means, a thorough knowledge of the great works of Handel, and all other classical authors, may be acquired as well without sight, as with it.

The characters used to write on this Machine, are pins, some with two, three, or more heads, others bent in different forms — some, the heads taken off and the top beat flat, some of these are split, others the heads taken off, and placed near the middle. The bars are pieces of wire crooked at each end, a double bar is made by placing two single ones close together, a double sharp and double flat in the same manner.

The characters are kept in a box, in the same stile as the printer keeps his types ;

types; each different compartment of which, must be marked with a character in writing; signifying what each, contained in the several compartments, is intended to represent. That the master may be acquainted with them, the student must be taught to distinguish each of the characters contained in the box by the feel, as well as the names of each line and space upon the cushion; when he can do this readily, some music should be read to him, which it will be well for him to copy on the cushion, and when that is filled, let it be laid on the desk of the Harpsichord before him, and then by feeling over a passage, or sentence at a time, and afterwards playing it, his playing always commencing with the beginning of the piece, or at some particular part of it; this will soon enable him to recollect the whole, when the hands are taken off the cushion, to play

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what has been last felt; one of those characters, called a *Direct*, must be placed against the note to be next felt: This will enable the student to go on again, after playing, without any difficulty. The person who reads the Music, must be instructed not to call the lines or spaces by the letters which distinguish them, lest confusion may ensue, every eighth being the same, but must read in the following manner; first, the name of the character must be mentioned, whether, *Minim*, *Crotchet*, or *Quaver*, &c. then the line or space, as for example; *Minim*, on the first line, *Crotchet* on the first space, *Quaver*, on the second, &c. &c.

When the Music exceeds the compass of the stave, it must be particularly mentioned whether above or below, first calling the character, then the ledger line or space.

It

It is my duty to recommend it to such masters as may have the care of Pupils that require the use of this Machine, very early to make them acquainted with the principles of harmony, and the other grammatical rules of the science, as this is the only real assistance which can be given to the memory, and has the farther good tendency of soon enabling the practitioner to play extempore, which stile of playing is of far more utility to persons deprived of sight, than to those who enjoy it.

The technical term at the beginning of each piece, is better remembered than wrote down on the Machine: The accidental terms, which are best marked by placing some character, not much used, either above or below the note on which it happens, the ingenious mind will find out a method of doing for itself.

This Machine will not only teach Music, but calling the characters letters, any one will be enabled to spell, read, or write down his sentiments on any subject, and even convey them to his friend without the assistance of a secretary. Arithmetic may be also taught upon this Machine, as by calling the dot 1, and the Pause 10, a compleat set of figures will be formed.

Mr. Cheese will shortly do himself the honour of laying before the Society another invention which is to enable persons deprived of sight, to teach Music to those who enjoy it,—this he hopes will be sufficient to render the blind master, tolerably compleat.

*Description*

*Description of the Plate of the Cushion,  
contrived by Mr. Griffith James Cheese,  
for teaching blind persons Music; with the  
forms of the several Pins used by him, to  
prick down the various notes, &c.*

*A, B, C, D, the form of the Cushion, which in  
its full Size, is about three feet long, and  
five inches and three quarters wide, having  
thereon a representation of musical notes,  
shewn by different Pins stuck on it. The  
lines a, b, c, d, e, are of large Packthread,  
and the Lines f, g, h, are of small Twine.*

Pins

- No. 1 A Semibreve.
- 2 A Semibreve rest.
- 3 A Minim.
- 4 A Minim rest.
- 5 Dots.
- 6 A Crotchet.
- 7 A Crotchet rest.

## Pins.

- 8 A Quaver.
- 9 A Quaver rest.
- 10 A Sharp.
- 11 A Semiquaver.
- 12 A Semiquaver rest.
- 13 A Demiquaver.
- 14 A Demiquaver rest.
- 15 A Flat
- 16 A Demesemiquaver.
- 17 A Demisemiquaver rest.
- 18 A Semidemiquaver.
- 19 A Semidemiquaver rest.
- 20 A Natural.
- 21 Bars.
- 22 A Direct.
- 23 A Tye
- 24 Base.
- 25 Tenor cliff.
- 26 Treble cliff.
- 27 A Repeat.
- 28 Pausē.

29 This

29. This character placed on any line or space, signifies as many notes on that line or space, as there are doubles on the Pins, if turned upwards, it implies the same number ascending, if downward, that number descending.

30. A Beat or inverted Shake.

31. A Shake, and where there is a Dot placed over it, signifies a turned Shake. Two Dots placed over each other, above the notes, without this character, signifies a Turn only.

32. This character is used over the note to signify *forte*, and if a Dot is placed above it *fortissimo*, if the Dot is placed above the note and below the character, it implies *crescendo*, if the character is placed below the note it signifies *piano*, and if a Dot is placed under it, *pianissimo*;

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but if the Dot is above the character, and below the note, it signifies *diminuendo*. In Concertos, I use the same character placed above the note in the same manner, with two Dots over it to signify *toote*; and below the notes, with two Dots under it signifies *solo*; in vocal music, the same character above the notes, with three Dots over it, signifies *sympphony*; and below the notes, with three Dots under it, signifies *song*.

P A P E R S

E R R A T A.

Page 11 line 1. for *next*, read *first*.

- 39. 6. for *if you Society will*, read *if your Society will*.
- 108. last line after *fair*, read *water*.
- 182. 2,3. for *proportionably*, read *proportionably*.
- 289. at the end, add 1789.
- 323. 16. for *horizontal*, read *horizontal*.
- 382. 10. before *Smith*, add \*